John of Austria has an importance of its own, as the first Australian opera. Among his numerous other works was a life of the great operatic singer, Madame Malibran de Beriot, also a Jewess. Another well-known figure in English musical life of the Regency period was Michael Bolaffi, Musical Director to the Duke of Cambridge, who published a * sonnet' in the style of the period in memory of Haydn. There is nothing very sensational, indeed, in all this: it is typical (as it should be) of the placid, harmonious, somewhat amateurish course of musical activity of that period in England as a whole.

It was Germany which led Europe in music, and it was natural that German Jews shewed a greater prominence in this than their co-religionists across the Rhine or the North Sea. Here Felix Mendelssohn-Bartholdy, the baptised grandson of the great Jewish philosopher, exercised an influence so potent that it can hardly be credited that he died before attaining his fortieth year. England knows him as a composer, almost the last real genius of the melody which was once music. His *Midsummer NigTifs Dream* all but enhanced the charm of Shakespeare; more than normal obtuseness was necessary to have this masterpiece of harmony banned in Nazi Germany, on the ground that its composer was "Non-Aryan". His sacred oratorios—a branch of music to which he gave a new lease of life—meant more in England than they did in his own country: and his *Elijah,* first performed in Birmingham in

1846, has not only preserved its classic popularity but had almost too potent an influence on composers of English Church Music[1].

In the words of Sir Hubert Parry, one of England's greatest musical scholars, "he was one of the few composers to whom, in his best moments, all the resources of art

[1]It may be recalled that the most popular of modern Christmas carols, *Venite Adorerrvus,* is also Mendelssohn's work.